ALEX COX
TOMMASO BIANCHI

02

RATED TEEN+

DYNAMITE

KING KONG®

THE GREAT WAR

02

RATED TEEN+

DYNAMITE

ALEX COX

TOMMASO BIANCHI

KING KONG®

THE GREAT WAR

02

RATED TEEN+

DYNAMITE

KING KONG®

THE GREAT WAR

ALEX COX

TOMMASO BIANCHI

KING KONG®

THE GREAT WAR

CHAPTER II: THE SWAMP

Writer
Alex Cox

Artist
Tommaso Bianchi

Colorist
James Devlin

Letterer
Taylor Esposito

Editor
Matt Idelson

Special Thanks to Dannie Festa

Based on *King Kong of Skull Island*
Created by Joe DeVito

DYNAMITE®

www.dynamite.com • Facebook: /Dynamitecomics • Twitter: @dynamitecomics

Nick Barrucci: CEO / Publisher • **Juan Collado**: President / COO • **Brandon Dante Primavera**: V.P. of IT and Operations • **Joe Rybandt**: Executive Editor • **Matt Idelson**: Senior Editor • **Alexis Persson**: Creative Director • **Cathleen Heard**: Senior Graphic Designer • **Nick Pentz**: Graphic Designer • **Alan Payne**: V.P. of Sales and Marketing • **Vince Letterio**: Director of Direct Market Sales • **Rex Wang**: Director of Sales and Branding • **Vincent Faust**: Marketing Coordinator • **Jim Kuhoric**: V.P. of Product Development • **Jay Spence**: Director of Product Development • **Mariano Nicieza**: Director of Research & Development

KONG: THE GREAT WAR, VOLUME 1, ISSUE #2. First printing. Published by Dynamite Entertainment, 113 Gaither Dr., STE 205, Mt. Laurel, NJ 08054.

Skull Island; History of Skull Island ©1997, King Kong of Skull Island ©2017 by DeVito ArtWorks, LLC. All rights reserved. KING KONG OF SKULL ISLAND™ Used by License from DeVito ArtWorks, LLC. "Dynamite" and "Dynamite Entertainment" are ®, and the "DE Logo" is ™ and ©, Dynamite Entertainment. All rights reserved. All names, characters, events, and locales in this publication are entirely fictional. Any resemblance to actual persons (living or dead), events or places, without satiric intent, is coincidental. No portion of thtis book may be reproduced by any means (digital or print) without the written permission of Dynamite Entertainment except for review purposes. Printed in Canada.

For information regarding press, media rights, foreign rights, licensing, promotions, and advertising e-mail: marketing@dynamite.com.

I do not know where I am. I do not know how I got here.

I do not think I am dead.

UNCHARTED PACIFIC ISLAND. 1917. U-184 SHIPWRECKED ASHORE. DAY TWO.

But I am unsure on that last point. This island could truly be hell, and we are the damned.

KING KONG: THE GREAT WAR

CHAPTER TWO: THE SWAMP

Alex Cox WRITER Tommaso Bianchi ARTIST
James Devlin COLORIST Taylor Esposito LETTERER
Matt Idelson EDITOR
SPECIAL THANKS TO Dannie Festa
BASED ON King Kong of Skull Island CREATED BY Joe DeVito

We were once the crew of the Imperial submarine U-184. We are now only survivors of that doomed ship. Cursed and forgotten on the far side of the world.

We lost dozens of men in the wreckage, undersea... drowned, brutalized, eaten...

...alive, and dead.

For those who survived, the beach proved deadly, so we moved to high ground. We lost another man in the night...it would seem nowhere is safe.

But we have to survive. To see home again...

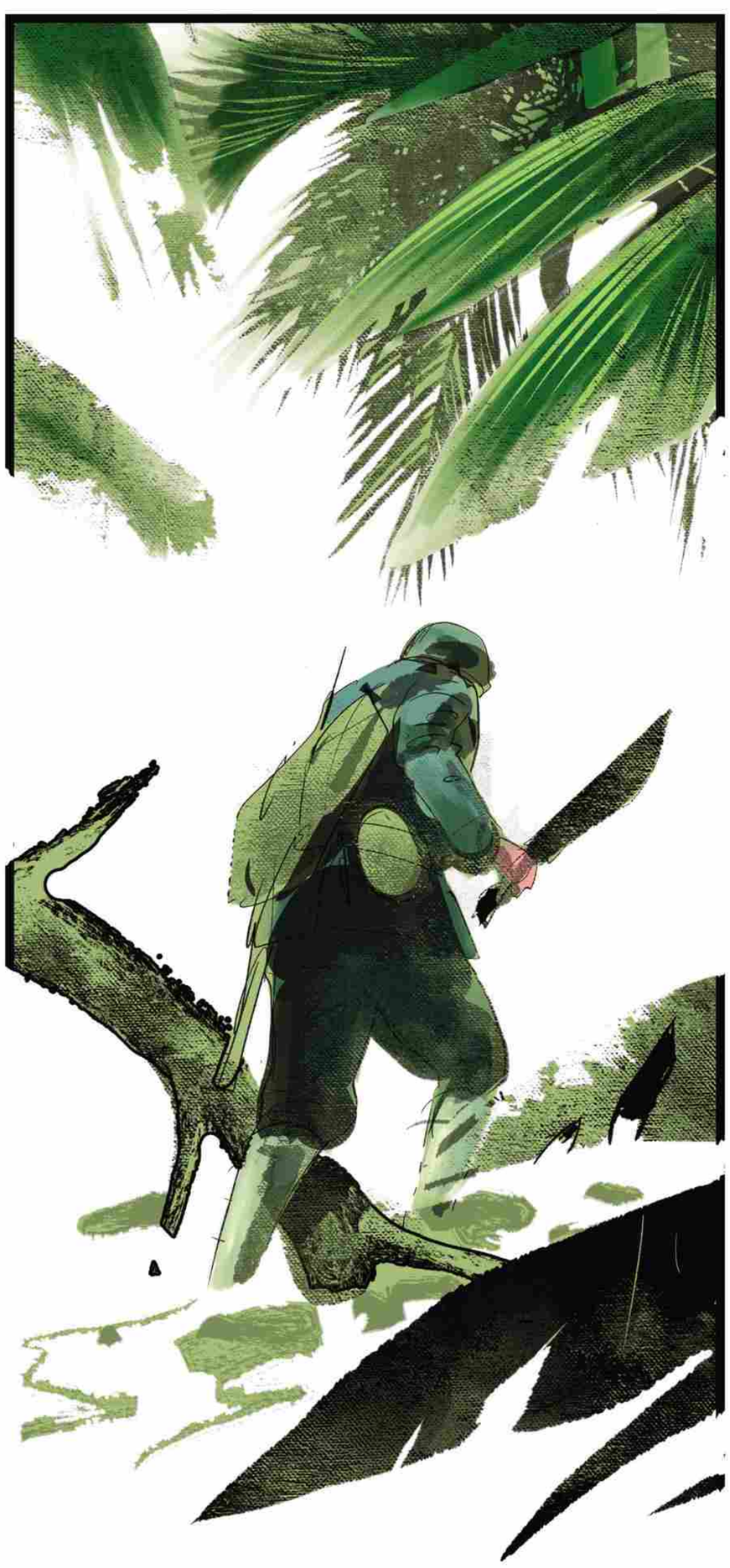
WERNER! HOW FAR WOULD YOU SAY THAT PEAK IS?

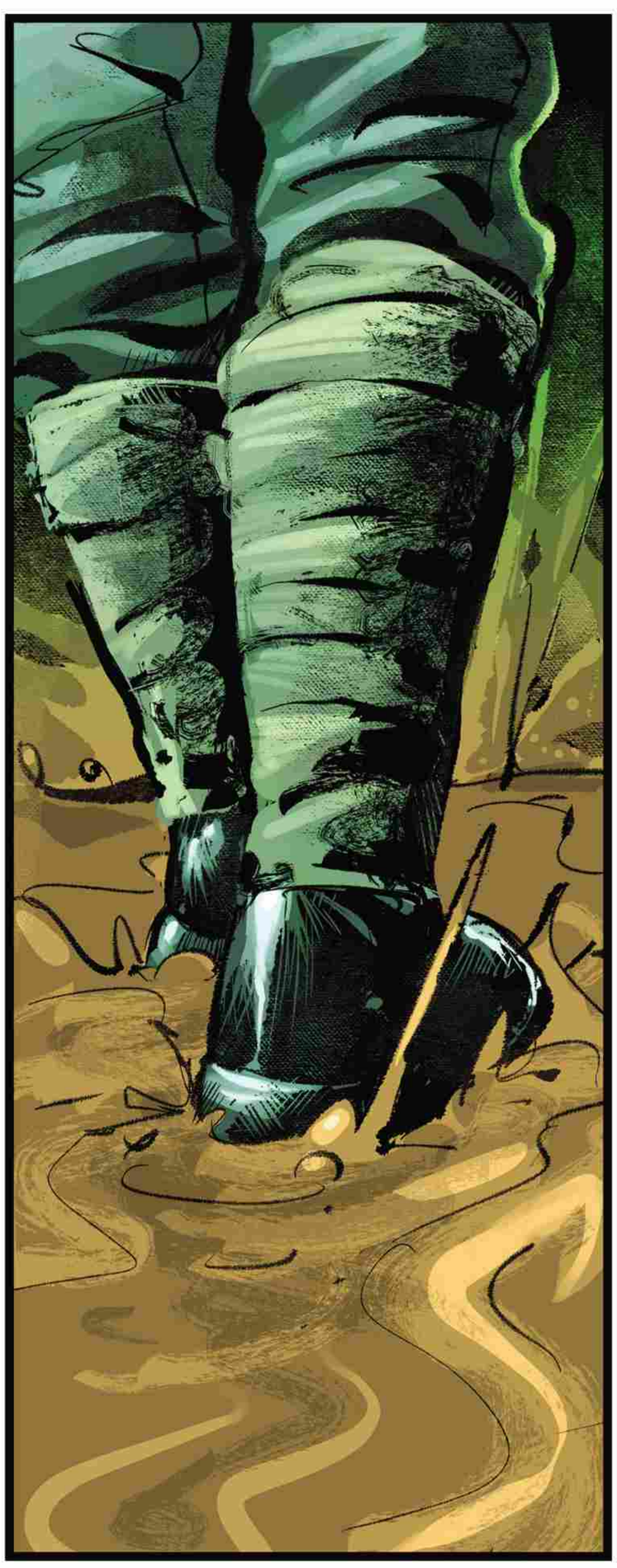
IN THIS TERRAIN? AT LEAST TWO DAYS ON FOOT, MOVING CAREFULLY.

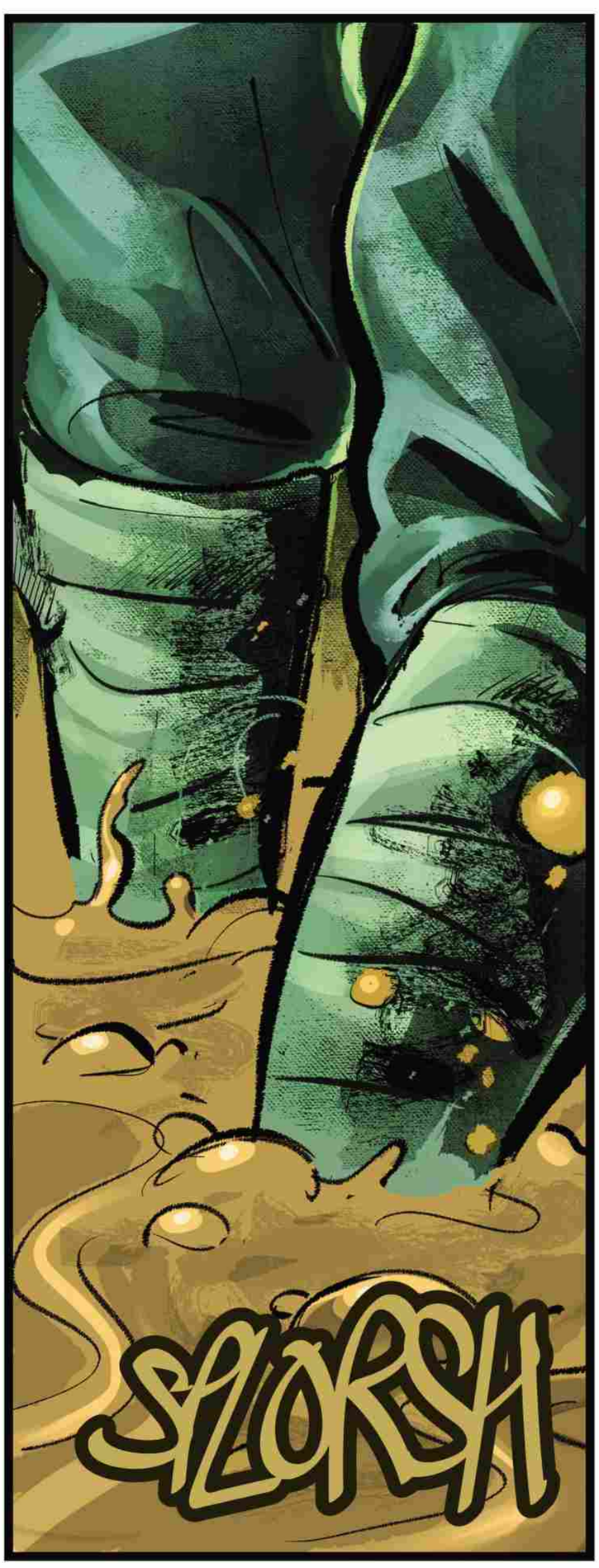
NO TIME FOR REST, THEN. WE MARCH.

My memories are hazy, but I know these men look to me for leadership. I am responsible for every corpse we leave in this nightmare.

Heinrich volunteered to scout ahead. Brave men, all ready to prove themselves.







GAHH!

...ULP

GRAGH

GAHHHH!!

OH GOD NOOOO!

SLUSH

KRUNCH

HEINRICH?

AIIIEEEE!!

CRACK

CRACK

What orders am I supposed to give? Heinrich was swallowed alive, and any shots fired at the...creature...would surely kill him as well...

Although perhaps a quick death would be better...

There was no way to prepare for this hell. We are doomed.

CAPTAIN, WE BARELY HAD TIME TO REACT, SIR...

HE WAS GONE BEFORE WE COULD...

THERE WAS NOTHING YOU COULD HAVE DONE, MEN. HEINRICH HAD NO CHANCE. IN THE MEANTIME...

...WE WILL AVOID THIS...

...EXACT AREA...

SPLARTCH

SPLARTCH

SPLARTCH

THE GROUND SHAKES!

ACK

ACK

ACK

ACK

ACK

ACK

ACK

The very earth itself is possessed by monstrosities!

ACK ACK ACK ACK ACK

ACK ACK ACK ACK ACK ACK

SPLATTER SPLATTER

ACK ACK ACK

ACK ACK ACK

ACK
ACK
ACK
ACK
ACK
ACK
ACK
ACK
HOLD... HOLD.... CEASE FIRE...
CEASE FIRE!!!
DOES ANYONE HEAR...
SOMETHING IS COMING!
I HEAR IT AS WELL, CAPTAIN!
EVERYONE DOWN!!!
RUMBELLE

RUMBELLE

AAAAAIIEEE!!

RUMBELLE

This is MADNESS!

SLOSH

SPLASH

MADNESS and HORROR at every TURN!

GARRRRR!

And so it was that Lieutenant Meyer found the berserker waiting inside him.

KLOWK

AAAAHHH!

I am told he is from a fine family in Düsseldorf, educated abroad and known for his elegance in fencing.

That man is long gone.

Only the savage remains.

The survivors are beginning to regret their luck.

Our only option is to keep moving and hope that death comes quickly.

If we live to see home again, it will be by miracle alone. There is no survival here. We are truly doomed.

MOVE, QUICK MARCH!

THE FASTER WE REACH THAT MOUNTAIN, THE SAFER WE WILL BE--THE SOONER WE WILL SEE HOME!

I AM BUYING BEER BY THE BARREL FOR ALL OF YOU WHEN WE REACH *BERLIN!*

The past several years have numbed us to carnage, but this...this is more than the horror of war.

This is the natural world itself--consuming us without mercy.

For all our Imperial might, the untamed earth gives no quarter.

WHAT OTHER HORRORS CAN WE EXPECT, BETWEEN HERE AND THERE?

I WISH I KNEW. I HAVE NO EXPERIENCE WITH THE HERE PART.

I'M THE COOK.

REALLY?

A DAMN GOOD ONE, TOO.

ALL YOU KNOW IS KRAUT, BEANS, AND SPAETZLE THAT TASTES LIKE TIRE-RUBBER.

BUT I'D KILL FOR IT AT THIS POINT.

WE MARCH UNTIL SUNDOWN AND MAKE CAMP.

WHATEVER FOOD WE SALVAGED FROM THE WRECKAGE GETS COOKED THEN.

CAN YOU MAKE IT TIL NIGHTFALL, OLD MAN?

IT'S NOT THE FIRST TIME I'VE GONE WITHOUT, SIR.

BOOM

WHAAAA?!

IT'S THE *CREATURE.* THE ONE YOU SAW ON THE CLIFFS, LAST NIGHT, SIR.

NOTHING ELSE COULD SHAKE THE EARTH LIKE THAT.

MY GOD! IT'S WORSE THAN YOU DESCRIBED!

BOOM

I had hoped it was all a fevered dream...or a trick of the light.

I had hoped it would move along and we would never be troubled by it again.

I had hoped to forget what I saw...

WE AVOID THAT...*BEAST.* WE STAY CALM. WE SURVIVE THIS.

...and so we marched.

YOU'VE NEVER SEEN ANYTHING LIKE THIS PLACE? YOU'VE BEEN AT SEA LONGER THAN MOST.

OH, I'VE SEEN STRANGE THINGS, CAPTAIN. MERMAIDS EATING MEN ON THE ROCKS, FACES COVERED IN BLOOD.

WAMPYR HOWLING IN THE SKY AS WE CROSSED THE EQUATOR.

SEA-BEASTS THAT WALK ON THEIR BACK LEGS LIKE A MAN, TALLER THAN A SHIP'S MAST.

THIS IS A SAVAGE WORLD, SIR. MOST MEN WILL NEVER KNOW.

I THINK I SEE A GOOD PLACE TO CAMP, CAPTAIN!

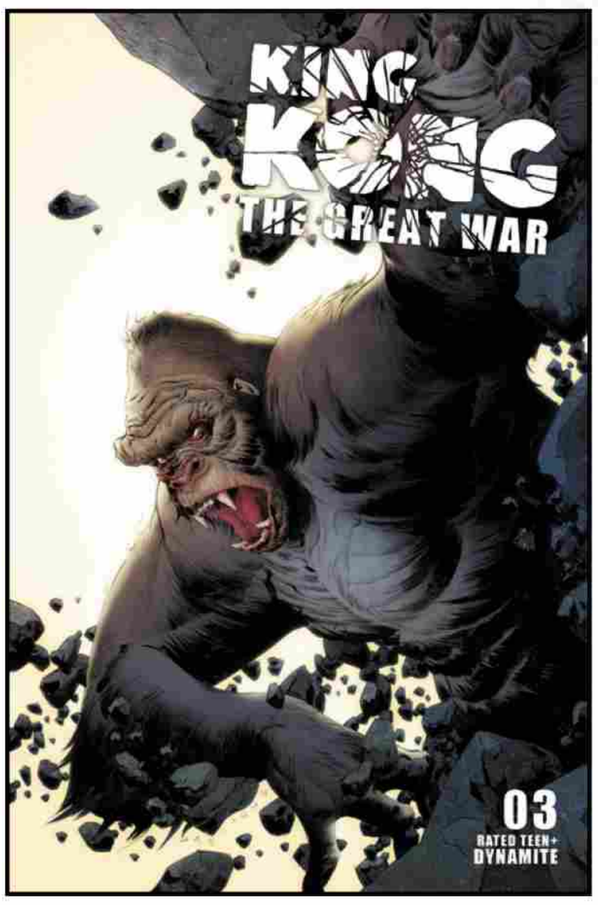
THERE'S A BIT OF HOLLOW UNDER THE LOG-- AND A RAVINE SO DEEP YOU CAN'T SEE THE BOTTOM, JUST ON THE OTHER SIDE... WE'LL BE WELL PROTECTED!

By god, the man is right. Perhaps we will survive the night...

Perhaps we have seen the last of the Beast...

TO BE CONTINUED

DYNAMITE® DISPATCH
JULY 2023



NEXT ISSUE

PREHISTORIC NIGHTMARES THAT ARE ALL TOO REAL!

Flying thunder lizards! The King of Tyrannosaurs! Man-eating giant insects!

The sailors of U-184 are trapped in a world beyond all reason, and the ape-god that rules this island hellscape stands on the horizon, waiting and watching as hot death pursues the doomed mariners across his kingdom. In this pulse-pounding tale written by ALEX COX and illustrated by TOMASSO BIANCHI, the shadows of Skull Island's jungles offer no escape from the carnage — and rescue is only a fleeting dream!

SHEENA SWINGS INTO... BOARDING SCHOOL?!

WRITERS STEVEN E. DE SOUZA & WES CLARK JR. EXPLAIN!

Steven, you are the modern shepherd of the Queen of the Jungle. What do you feel makes Sheena still so fun and timely today, a full 85 years after she first appeared, alongside other early comics peers like the Big Blue?

Steven: Interestingly enough, both Superman and Sheena have circled back to their roots: Some of Superman's earliest adventures weren't taking on supervillains, but miscarriages of justice — if memory serves, his first issue he took on a slumlord, and then stopped the execution of an innocent man moments before the switch was thrown on the electric chair… so recent issues where he and other DC characters deal with grounded, real world problems isn't a new idea. Similarly, Sheena was protecting the environment and indigenous people from day one: Her earliest foes were poachers, slavers, and intruders stealing timber, diamonds and other natural resources — the same threats facing the rainforests and their peoples today.

Wes: You forgot Nazis.

Steven: We just had Sheena take on Nazis, thanks to some timey-wimey shenanigans — in fact, the collection is out now! [Ask your retailer about *Sheena: Cenozoic* or check it out on Dynamite.com]

Wes: The jungle remains a location of mystery and danger to the human imagination. Add a heroine capable of handling man and beast, and you've got a story people will keep coming back to. It's primal.

You and Wes Clark Jr. are taking on the writing of this series together. How did that partnership come together, and how has the collaboration been so far? Are two minds truly better than one?

Wes: Along with other industry figures, Steven and I met in 2002 over free pizzas and soft drinks provided by the CIA to wargame counter-terrorism ideas after 9/11.

Steven: Nice going, blabbermouth. Now we have to go into the Witness Protection Program!

Wes: Actually, in the two decades since, that program has been widely reported.

Steven: Really? Aw, man, after I spent a fortune on that bunker under my house…. Anyway, we've been friends ever since, and in fact, we previously teamed up on a couple of projects that, as so often happens, fell into Hollywood development hell — which is one thing that can't happen in comics, which is why we've wholeheartedly embraced that important, classic, and unique seminal American storytelling medium.

Wes: Plus we're on strike and we can't work anywhere else.

Steven: Okay, that too….

Oftentimes fans would expect a Sheena yarn to feature lots of swinging through the jungle, going toe to toe with some fearsome beasts, those kinds of angles. We expect there will still be plenty of thrilling action, but you guys are taking her to a whole other vicious environment — an exclusive boarding school for girls! How did that idea come up, and how are you aiming to contrast it with her usual native environment?

Steven: Believe it or not, this finishing school idea has been in the planning stages for several years now — it's a logical stage in Sheena's life: Having returned to civilization after spending her formative years in the jungle, her wealthy family thinks she needs some polishing.

Wes: Not to mention, they want to get her out of the way, because they're actually among the worst offenders destroying the rainforest.

Steven: But, in truth — just as Tarzan had French explorer Paul D'Arnot to prep him for civilization before he actually got there, Sheena had Don Felipe…. So she's not as unsophisticated as she pretends to be, giving her a leg up on enemies who underestimate her.

Wes: We wanted to stretch her character, show her intelligence and skills in an environment filled with dangerous, savage beasts with claws out — but don't worry, we also still have scenes set in the jungle!

For this latest escapade of jungle action, artist Ediano Silva is joining the party. What made him a great fit for the legendary Sheena? What's it been like to see your scripts brought to the page with his style?

Wes: Ediano is doing a fantastic job, and, like Sheena herself, he moves effortlessly between the jungle and urban settings.

Steven: And he's particularly gifted at — for want of a better word — the "acting" of both the human and animal characters — their expressions convey their thinking and emotions so well, the dialogue doesn't have to do all the heavy lifting.

Sheena is so renowned for iconic artwork, from being created by the industry-shaping Will Eisner to contributions from "good girl art" icon Matt Baker and heavy hitters in the Dynamite era like J. Scott Campbell, that the series necessitates some kickass covers in addition to Silva's slick interior art. What do you have to say about the likes of Lucio Parrillo, Joseph Michael Linsner, and Arthur Suydam pitching in?

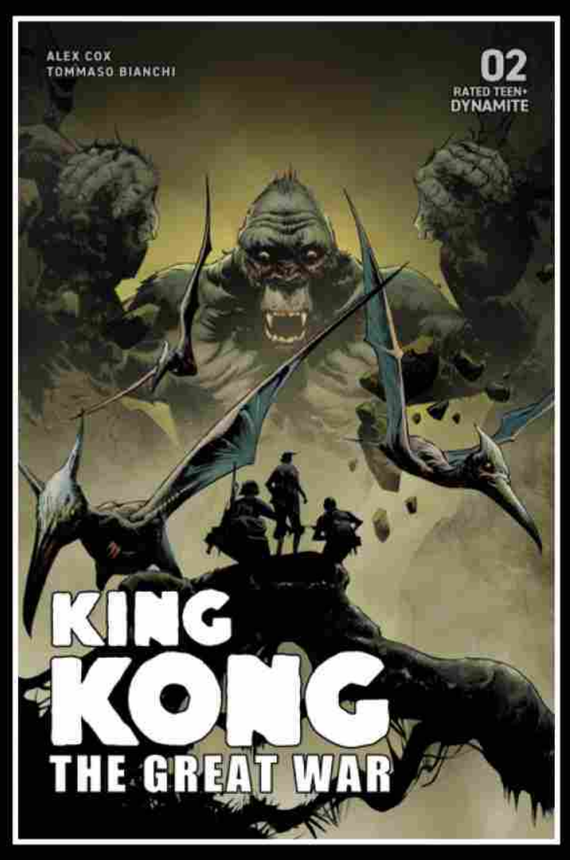
Wes: It's fantastic to have such superstar artists doing these covers; in fact, "covers" is an insufficient word — fine paintings is a better description.

Steven: It's a nice reunion of sorts with Joseph Michael Linsner, who did some Sheena covers years ago when our girl first returned to comics. And, since you mentioned Matt Baker, I have to give Ediano a shout out, because if you're a Fiction House nerd you've noticed Ediano's done some homage swipes of Matt's work.

Wes: So, with Sheena, everything old is new again, in more ways than one!

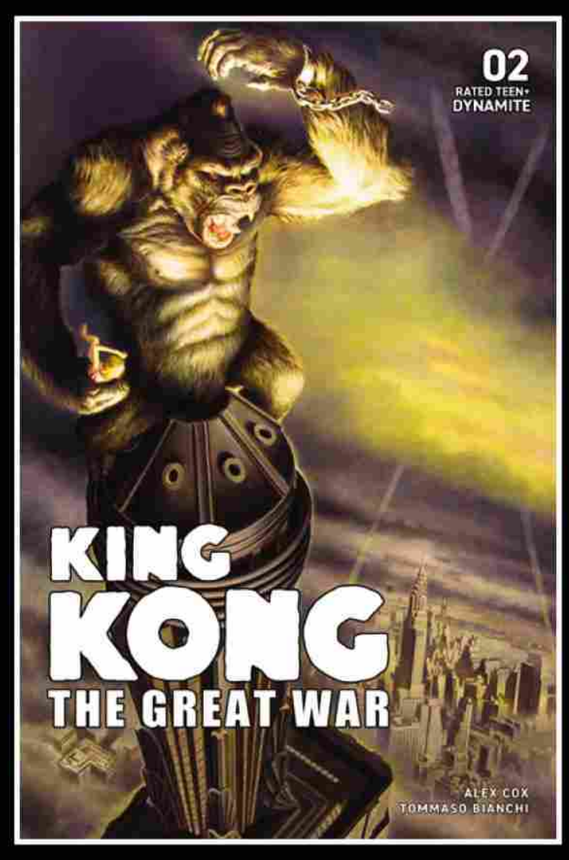
All characters and properties are © 2023 their respective owners. Dynamite, Dynamite Entertainment, and its logo are ® & © 2023 Dynamite. All rights reserved. All art pending licensor approval.

COVER GALLERY

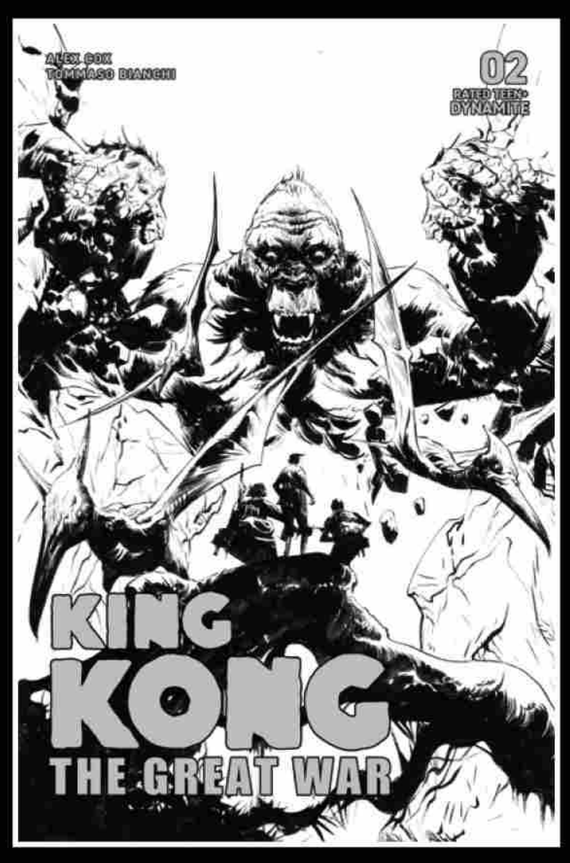


COVER A
ART BY **JAE LEE**
COLORS BY **JUNE CHUNG**

COVER B
ART BY **BUTCH GUICE**
COLORS BY **IVAN NUNES**



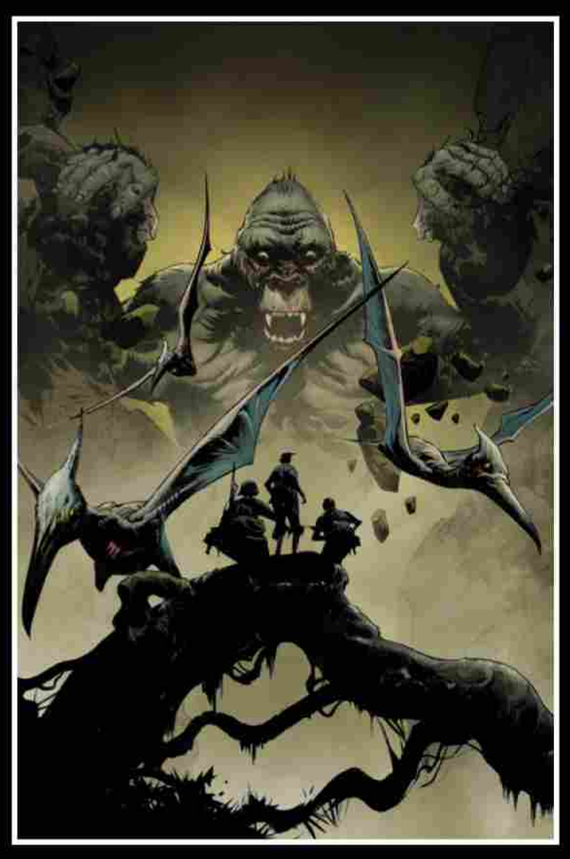
COVER C
ART BY
JOE DEVITO



COVER D
10 COPY INCENTIVE
B&W COVER ART BY
JAE LEE

COVER E
10 COPY INCENTIVE
VIRGIN COVER ART BY
JOE DEVITO

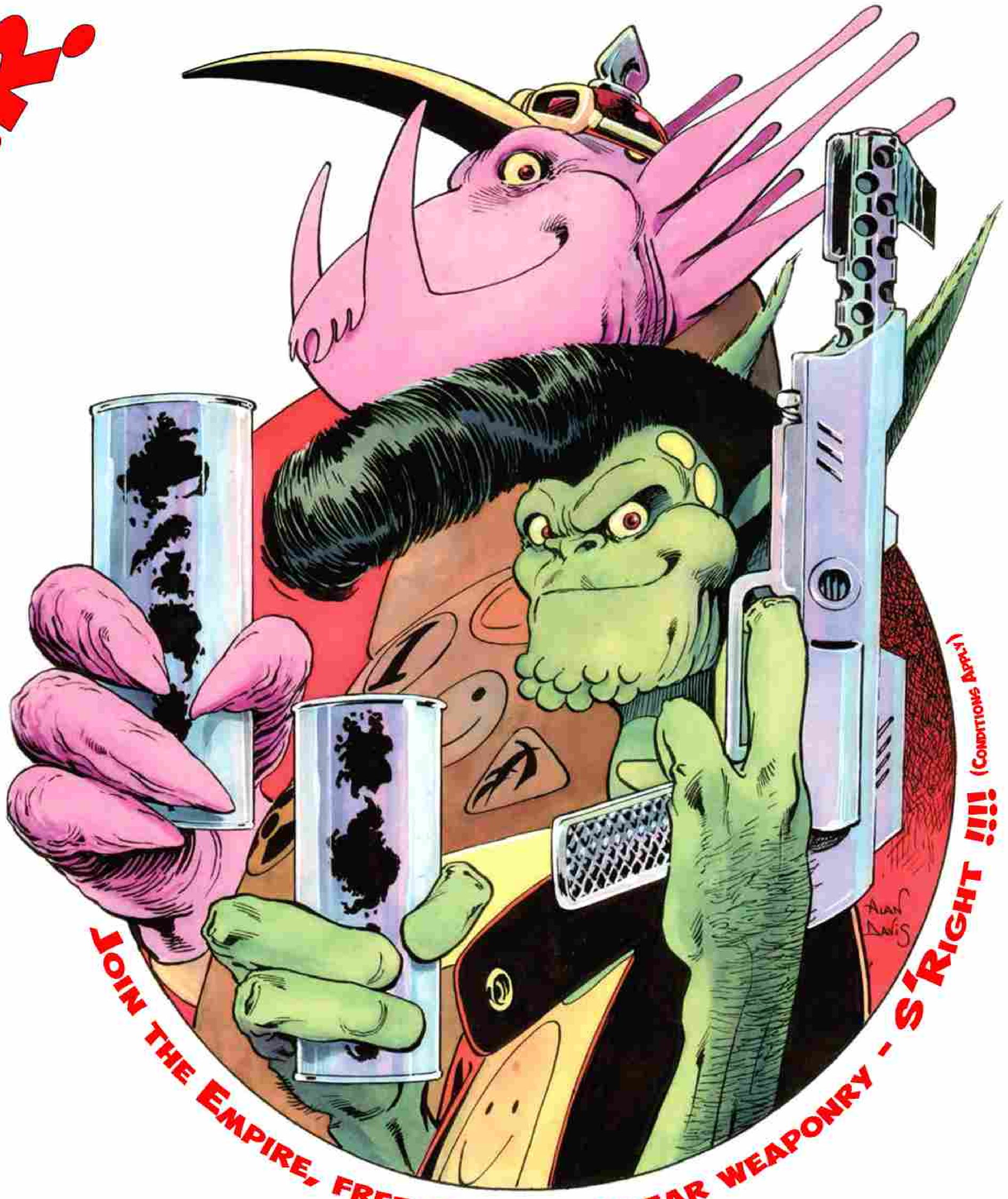
COVER F
15 COPY INCENTIVE
VIRGIN COVER ART BY
BUTCH GUICE
COLORS BY **IVAN NUNES**



COVER G
20 COPY INCENTIVE
VIRGIN COVER
ART BY **JAE LEE**
COLORS BY **JUNE CHUNG**

COVER H
7 COPY FOC INCENTIVE
B&W COVER
ART BY **BUTCH GUICE**

D.R. & QUINCH



K6 NW